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to Brooklyn, she immediately obtained a cordial approval, when heard at Dr. Cuyler's church and in private circles.

As she appeared on this occasion, she instantly prepossessed that vast audience by her remarkably attractive face and pleasing expression when singing, and much enthusiasm was expressed after she had revealed a mezzo soprano voice inclining to contralto, large in compass and tone, and of smooth, rich quality. Report had not exaggerated her praise, and whether in Mercadante's cavatina "Ah, s'estinto," Hay's "Evangeline," or Rossini's duet "Giorno d'orroro" she justified the enthusiastic reception which her efforts met with.

Mrs. Marie Abbot evidently had not recovered from recent severe illness, and therefore was not amenable to critical observation. Mrs. Rogers has a sweet, pure soprano, not very full or flexible, yet sufficient to make the song, "I've brought Thee an Ivy Leaf," very acceptable.

Messrs. Castle and Campbell sang their familiar songs, as usual, well.

Mme Eugenie de Roode Rice, a graduate with gold medal after six years' study, in Le Conservatoire, Paris, made her debut in this country under quite unfavorable circumstances.

She is young and timid, unused to performing before such audiences as that confronting her on this occasion.

She did not therefore, justify completely, the high estimate formed of her ability as a pianist, by those who heard her play at rehearsal, when she elicited high praise from severe judges of pianism. There was, however, convincing evidence that she is really the artist which Le Conservatoire accredited.

When she recovers her fortitude, and acquires professional *elan*, we predict that Mme. Rice will receive commendation from musicians and cultivated amateurs who can judge fairly of pianism. The concert was a grand success for Miss Florence Rice, and we hear already that New York choir leaders are bent upon adding her voice to their vocal attractions, even though she is now engaged in a church at Williamsburg, with compensation larger than any contralto receives here.

BENEFIT CONCERT OF MR. C. BUSCH.

The concert given on Saturday evening at Irving Hall, for the benefit of Mr. C. Busch, concert agent, who has been suffering for many months from a severe illness, was, we are sorry to say, but very slimly attended. The artists who performed, generously volunteered their services. To engage them would cost at least \$500, and yet the united attraction of Miss Zelda Harrison, Miss Fanny Stockton, Messrs. S. B. Mills, R. Goldbeck, R. Heller, Signor Ardavani, Theodore Thomas, G. W. Morgan and G. W. Colby, with the addition of the plea of charity, would not draw \$100 to the Hall on Saturday evening.

The concert was a very excellent one. Miss Harrison sang beautifully. It was pleasant to hear her sweet, pure voice, and to observe her clear, distinct enunciation of the language, not a word being slighted. She well merited the hearty encore she received. Signor Ardavani did not appear, though we saw him in excellent health in the lobby of the Academy at the Matinee—Why did he break his faith with the public?—but Mr. J. R. Thomas more than compensated for his absence, by singing in his place, in his usually masterly manner. Messrs. Thomas and Mills played the andante and variations and finale of Beethoven's concertos in a masterly manner, and Mr. Robert Goldbeck played finely De Meyer with marked character, delicacy, force and precision. Mr. Morgan

never played more brilliantly and effectively. Miss Fanny Stockton, we regret to say, traversed very broadly, that hackneyed Scena, "O, Mio Fernando." Her style is insufferably bad, and her voice is both nasal and guttural, having evidently been very ill-used in study since we last heard her. Her exaggeration was entirely contrary to good taste. Miss Stockton is evidently on the wrong path. Her voice requires a thorough remodelling; it is incorrectly produced, and its registers are not blended. With such material for a voice, and the impulse which she evidences, a much more artistic and profitable result could be achieved. Mr. Robert Heller, though announced, did not make his appearance.

LOUIS DACHAUER'S ANNUAL CONCERT AT DODWORTH HALL.

This concert was attended by a most fashionable and intelligent public, who filled that Hall in brilliant array.

The beneficiary is organist at St. Ann's Church in Eighth Street, and is not only a good musician, but is endowed with exceeding taste and discrimination in selecting his music and the singers who perform it, generally, at his church. Senorina Poch was not very successful in Rossini's "La Serenata," sung with Signor Tamaro, or Verdi's "Bolero"—the latter being a poor rendering. In the quartet she acquitted herself much better. Mlle. Gomien pleased in Mercadante's "Donna Caritea"—which seems to be just now a pet with contralti—by her good voice and neat execution. Rossini's duet "Bella Imagi," was not as satisfactory, as Signor Remi lacks smoothness and refinement, forcing his voice constantly. Mr. Remi would appear to much better advantage if he would give his voice fair play, and produce his tones artistically. Messrs. Dachauer, Erck, Pecher and Lejeal played F. Liszt's grand march for two pianos—eight hands—and Ascher's "Andante et Allegro," in like style of performance, very creditably. We had not previously supposed Mr. Dachauer to be so good a pianist as he proved to be in those pieces, and the duet with Mme. Abel. Mme. Louisa Abel delighted that audience by her performance of Chopin's "Polonaise" and Litolf's "Spinnlied." Her share in Lysberg's duet was exceedingly well given, and she retired that evening laden with honor.

ENGLISH OPERA AT THE FRENCH THEATER.

The new French Theater, corner of Fourteenth Street and Sixth Avenue, is now completed, and will be opened to the public on the 28th of this month, with an English Opera Company. Among the artists announced as portion of the company, we find Miss Caroline Richings, Miss Zelda Harrison, Mr. Wm. Castle, and Mr. S. C. Campbell. Other names will be shortly announced, also that of the Conductor. The manager is, we believe, Mr. H. Draper. The first work to be given will be "Doctor of Alcantara," an opera buffo composed by Mr. Eichenberg of Boston. It is announced that it has been performed in that city over one hundred nights, and report speaks of it as a clever, melodious, and spirited work. It will be the first American Buffo opera performed upon any stage. We trust the experiment will prove a success, as in that case there will be a chance for our young and talented composers to get their compositions produced.

SIGNOR FOSSATI'S MATINEE.

This interesting and fashionable operatic ma-

tinee takes place to-day at Wallack's Theater. The programme is very attractive, and should throng Wallack's Theatre to its utmost capacity.

"A SECOND DANIEL COME TO JUDGMENT."

The critic of the *Herald* is the cleverest of men, He has no need to hear a note, before he yields his pen. So if a lofty genius in its quaintest flight you'd trace, Just read his learned critiques on those things which don't take place!

MADAME PAREPA.—We understand that Madame Parepa will pay a second visit to this country in September. She will be accompanied by Signor Ferranti, buffo singer; Carl Rosa, violinist; Mr. Levy, cornet player; Mr. S. B. Mills is also engaged to accompany the troupe as solo pianist.

THE report which has gone abroad about the seating capacity of the Concert Hall proposed to be built by a pianoforte firm in this city is said to be greatly exaggerated. The seating capacity of the Hall, when built, instead of being between 2,500 and 3,000, will not, it is said, exceed 1,500 to 1,800 people.

MUSIC IN HARTFORD.

We have received the following communication from an old friend, and we thank him very much for his attention. The Director of the Beethoven Society, Mr. J. G. Barnett, we have known for years as a worthy gentleman and an accomplished musician. The direction of the Society is in able and competent hands.

We say to our friends around the country, that we shall be happy to hear from them on Musical and Art matters, for we know that there are great nurseries of art rising up around us, and we desire to chronicle their movements, for we have a profound interest in their welfare and progress.

HARTFORD, May 12, 1866.

HENRY C. WATSON, Esq.,

DEAR SIR:—I take the liberty of a subscriber, and as a "friend of the family," to drop you a few lines concerning an event which has just "culminated" in this enterprising city, and which I know will be of interest to you, and hope will receive a first-class notice in your first-class journal, as it very well deserves.

Together with this I mail you a copy of the *Hartford Post*, and one of the *Evening Press*, containing notices of a concert given by the "Beethoven Society," of this city.

The Society performs every Christmas, in fine style, "The Messiah," and in the *repertoire* of works rendered in a befitting manner, are Haydn's "Passions," music, Mendelssohn's "Hymn of Praise," "Elijah," "The Creation," "The Seasons," "St. Cecilia's Day," "Oberon," besides many choruses from various operas, and many concerted pieces of less importance.

The Society was organized in September, 1858, and it has not been without much patient, earnest labor that the taste of the community has been brought up to appreciate works of the high order given by the Society.

The officers are—Chas. B. Canfield, President; Theo. Lyman, Vice President; W. H. Hills, Secretary; Thos. Birch, Treasurer; J. G. Barnett, Conductor; W. J. Babcock, Organist.

Any other information you may desire will be cheerfully forwarded by

Yours faithfully,

G. K.

"THE ORATORIO LAST NIGHT.—The lovers of Oratorio music in Hartford and vicinity should, and no doubt do feel grateful to the Beethoven Society for giving them Costa's grand oratorio of 'Eli,' in the manner in which it was presented last night in Allyn Hall. Never was an oratorio better brought out, and never, so far as we can remember, was such music more thoroughly enjoyed in this city. The reason is found, first in the style of the music, which is well calculated to please the popular ear, the oratorio abounding in fine dramatic effects and sublime chorals; and second, in the fact that the society, besides much careful rehearsal by its own members, spared no expense in securing the best talent in the country to aid them.

"The style of Dr. Guilmette, the basso at this as well as former concerts of this Society, in rendering oratorio music, has been too often spoken of in terms of praise in our journal to need further comment than that his performance last night was fully equal to previous efforts here. The engagement of Mr. Wm. Castle, too, gave us opportunity to notice how much a superior tenor adds to the presentation of such music, and his spirited singing of the thrilling war song of the Philistines, stirred the large audience to the greatest enthusiasm, and a repetition was demanded. The plaintive duet in the first part by Mr. Castle and Miss Julia Smith, both voices being of peculiar sweetness, was also one of the gems of the programme, as well as the duet in the second part, the blessing of Samuel, and the quartette by the two last named and Miss Gertrude Frankau and Dr. Guilmette. The evening prayer of Samuel, by Miss Frankau, followed by the chorus of angels, was also given with good effect. Mr. Pattou was in better voice than on some previous occasions, and the parts assigned him were given faithfully and well. Miss Louise Campbell and Mr. T. H. Gould were the other soloists.

"There is a call for some fine instrumentation in the oratorio, and we had the always welcome Orchestral Union of Boston, aided by some of our home talent, to give us this in perfection. The march of the Israelites was stirring and grand.

"The organ accompaniment, too, showed us that one of the things heretofore lacking for the complete representation of oratorio music here had been supplied, and the handsome organ put up for the occasion by Baumgarten & Co., of New Haven, added much to the scenic appearance of the stage as well as the musical performance, giving more grandeur and power to the choruses.

"On the whole we congratulate the Beethoven Society for their successful presentation of this musical composition. They have worked faithfully for the development of a high musical taste in our city (none more so than their conductor, Mr. Barnett) and deserved even a larger house than greeted them last night, and deserved the attention of every person to the end—though a few were so rude as to mar the effect of the grand closing chorus by leaving their seats before it was finished."

"A PRESENTATION.—Between the first and second part the gold medal, which has been described in the *Press*, was presented to Dr. Guilmette by Mr. Chas. B. Canfield, the President, in behalf of the Society. Mr. C. made a few remarks expressive of the gratitude of the Society to Dr. G. for his aid on various occasions, and the doctor, upon receiving the gift, appropriately responded, taking occasion to compliment the Society, and Mr. Barnett, the conductor, in high terms."

"ORGAN EXHIBITION.—In accordance with the expressed wish of a number of musical gentlemen of this city, the organ which was used by the Beethoven Society at the Oratorio on Wednesday evening, was publicly exhibited in the hall yesterday morning. It was hardly a fair test of the

merits of the instrument, which did not stand evenly or steady upon the platform erected for it, and again it was not fully finished, four stops not being in place. This organ is the result of many experiments on the part of the manufacturers, Messrs. Baumgarten & Company, of New Haven, and contains many valuable improvements. The bellows are square and work like a piston, thus securing an evenness of sound which is often unattainable with the old style. The stops are so arranged that 'each particular one' can be used as a solo stop. Each set of pipes has its own wind chest, which is another improvement, and the valves work directly upon the pipes, by which great ease is given to the performer. The upper bank of keys project over the lower ones, giving additional facility for fast playing. So palpable was this, that Mr. Babcock, who presided at the instrument on Wednesday evening, desired that the pressure on the keys should be increased, as he could not perform so well without. A short practice soon shows the advantage to be derived from the improved style. Powerful as was the organ, and every one who heard it, said it excelled any of its size they had ever seen, the owners tell us that they can produce an organ with forty stops in the same sized case, which is about six feet long, nine high, and five deep. Churches which cannot afford the space or price of a large organ will at once be pleased with this.

"There are the following named stops in the organ exhibited: great organ—open diapason; stopped diapason; principal; trumpet; swell organ—salicional, 8 feet; flute travesta, 8 feet; ditto 4 feet; couples—great to swell; pedals to great; pedals—sub-bass.

"The organ was skillfully manipulated yesterday morning by Prof. Steinart, of New Haven, and Mr. J. G. Barnett, of this city, affording considerable pleasure to the large number who were present.

CORRESPONDENCE.

JOLIET, Ind., May 3, 1866.

Editor American Art Journal:

DEAR SIR: I write to you for information on a subject that has puzzled me, but has also given me an idea of business. I am very young, but the folks here think I am a genius and a first-rate piano player. I went to the eastward last year, for six months on a visit to a friend, and told them here that I was going to Germany to finish my studies, and when I came back I kept up the joke—didn't I rise considerable? Well I did.

Now to business, sir. I receive, once or twice a year, the circulars of all your piano manufacturers, and find by the certificates of professional men, that every one of them makes finer pianos than all the rest, so that all are superior to each, and each is superior to all. This is as clearly expressed as I understand it, but I don't know if I am right in my conclusions. It gives me, however, a high opinion of the greatness of your piano manufacturers, and of the noble disinterestedness of your musical men, whose names I find on all the circulars, subscribed to testimonials testifying to the universal superiority of each over everybody else.

Now, sir, I am somebody out here, and it's far enough off to stop any inquiry, and I think my name would be of some use. I have written two dozen certificates, some more tremendous than others, others less tremendous than some. Couldn't you place them for me? the out and out ones with the big men, and the half and half ones, with the small men? I ain't mercenary, but of course a fellow don't want to give his name for nothing! You shall have 50 per cent. for what you can get, if you'll also puff me in your journal. I think that's a pretty liberal offer, anyhow. Come, will you go share or not, say?

I send you a sample of one of my out and out certificates, to be placed according to price, for I can't afford to be as liberal as your tip-top professors are.

JOLIET, Ind., 1866.

Messrs. —

GENTS: I have examined your magnificent piano-fortes night and day for two years, without any cessation, and I am in a position to declare, that they are the superbest instruments that the world has ever seen, or ever will see. Through my long residence abroad, during which I have given three concerts a day for one thousand and ninety-five days (1095) 3235 in all, including Sundays, I've had opportunities, indeed I've been implored to play upon everybody's piano-fortes, but I solemnly declare, that they don't amount to shucks compared to your immortal St. Cecilia instruments. Your touch is lighter and heavier, your tone is sweeter and shriller, louder and softer, and clearer and more deliciously veiled than all other instruments combined, and your "singing" power can be sustained longer than the tone of an organ, if the blower was to blow for a month.

I would not insult your Grands by comparing them with any other Grands, for in the light of my great experience, I declare your meanest square piano not only superior to the best Grand of any other maker, but immeasurably superior in immensity of power and prolongation of tone, to the great organs of Birmingham, Boston, or the Crystal Palace. Wishing you all that success which ought and will wipe out all competition from the face of the earth.

I am your obedient servant,

BACH THALBERG HOSKINS,
Musician to the Court House, Joliet, Ind.

What's your opinion of the above? Is it strong enough? Please write immediately and oblige.

Yours very truly,

B. T. H.

P. S.—Remember, 50 per cent!

REMARKS.—We need hardly say that we have not replied to Mr. Bach Thalberg Hoskins' impudent and assuming letter. We shall not reply to it; for we do not believe in him as a musician, nor do we think that his name would be of any value attached to a certificate, or a cheque either. Mr. Hoskins pays a just, though rather confused tribute, to the excellence of our piano manufacturers, and to the disinterestedness of our professors. Then why did he not show the same disinterestedness! We fear that living in a small place, away from the centers of civilization, has somewhat narrowed Mr. Hoskins' intelligence, and we beg to assure him that, though he may be a big gun where he is, and in his own and friends' opinion, that he is not known here at all!! He will, therefore, clearly perceive that the two dozen certificates which he sent us, are of no value. We acknowledge that his certificates have something of the New York ring in them, but they are deficient in elegance of diction and facility of routine, possibly, from want of practice. The certificates, however, are yet in our possession, and are at the service of any one who may desire them, for a consideration. We scorn, however, the 50 per cent., and will dispose of them at that discount, if applied for soon, and no questions asked.

THE Grand Organ for the new Concert Hall, to cost fifteen to twenty thousand dollars, will not, we understand, be built just yet, either here or in Germany. The old and very infirm organ, used at St. Thomas' Church, has been purchased for that purpose, at the cost of a little over two thousand dollars.

At Gye's opera Mlle. Orgeni succeeded in gaining favor as Lady Enrichetta, "Martha," especially in "The Last Rose of Summer," but Signor Brignoli got the incident of the evening, *on dit*, with "M'appazi tutti 'amor," and his voice, style and execution of Lionel's music are heartily praised by the *World's* critic.